

# THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence:

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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## AUTOBIOGRAPHY OF CAPO MATTO.

### Chapter I.

*The Author's modest communication of his merits, selection of his readers, and qualifications for the task he undertakes, with the result of his tour to Germany.—His hereditary claims to be reckoned a musician, arising from his father's endowments, opinions, and early instructions.—Music of the Spheres briefly demonstrated.—Pythagorean transmigration of souls.—Musical Orrery.*

I, CAPO MATTO, a musician not by servitude, but by birthright, having long considered myself a remarkable character, and at length managed to impress my friends with the same sentiments,—now avail myself of the medium of the press, to communicate this my opinion to the public at large. I do not mean to address myself to the professors of the art, as I have learned by experience, that no professor recognizes a friend in a musician, whilst he is in the flesh. This amiable weakness is too universally prevalent, to make it necessary for me to enquire into its origin. Neither do I desire any musical critic to waste his time in the perusal of these pages; as he is, no doubt, better engaged in praising his friends and acquaintances, and in defiling his enemies, and those who may have the misfortune to be ignorant of his talents, and, a more unpardonable offence, of his existence. I shall address myself therefore to *amateurs*, a numerous and influential body, (all of whom, Mr. Editor, as I am informed, read your publication; if I thought otherwise, I would not write therein,) just apprizing them, by way of prelude, that I have been allowed to play a psalm tune, in certain great places, before divers high personages; that, in consequence thereof, I requested the gentleman who chronicles such-like important events, in the pages of his most aristocratic circular, to communicate to the public my extraordinary skill in that department, and the distinguished approbation my illustrious auditors were pleased to bestow on my performance of so laborious a duty; and that, in compliance with my earnest entreaties, I have been honourably commemorated in more than one of the Courtly editor's well-turned periods. I may also urge in my own behoof, that I have sung in public; without much emolument to myself, and if I am to

believe the envious newspaper critics, without any credit to the parties who permitted and suffered under my appearance ; I have likewise written some glees, and having had the precaution to submit them to a friend, for the purpose of being purged of their impurities, was, on the strength of their merit, and my friend's introduction, admitted as a member of a small and select Society, where the music performed being wholly composed and sung by the members, presents tolerably impartial claims to distinction, while the applause is most accurately regulated by the Golden Rule of christian morality. I can safely recommend the immediate institution of many similar Societies, as likely to induce a wonderful reciprocity of kind feeling, and to effect a certain cure on the most atrabilious of crities, who may chance to be elected a member ; inasmuch as the "Tickle-me-Toby" principle would be universally recognized, and devoutly practised. I am free to confess that as yet, I have not been allowed to adorn the ranks of any other Society of eminence ; the reasons of this neglect of my deserts, are fully satisfactory to myself, and I therefore presume that no one has any right to think the less of me on this account. I have no relation or friend a member of any of these associations, save as I have narrated ; I have published no brochure on thorough-bass, no arrangement of psalm tunes, composed no chant, no air with variations ; and although I have a "grand scena" in my desk, I have at present no convenient friend to score it for me (that is, recompose it) ; and, worse than all, I am reputed to be of that unhappy temper, which would sacrifice the applause I might consider due to myself, for the pleasure of inflicting justice on others,—I say, taking all these circumstances into consideration, the various Directors of musical menageries, (except that rare collection of composing and singing animals to which I have before adverted) are not without a reasonable excuse for deferring my inauguration among them. Nevertheless, having been employed to delineate the features, and record the practices, of some of these august associations, in one or two periodicals, I availed myself of the opportunity of convincing these "Heads of Colleges," that I am not to be overlooked with impunity.

Let me here remark, that to gain the popularity I am proud to enjoy, I have not neglected any recognized means of cajoling my neighbours into the belief of my merits. For some years, I duettized (that is, doubled the bass) with a distinguished organist ; and I ever took care, on all public occasions, whenever he appeared, to enact the tin-kettle tied to his tail. Other gentlemen, who declined my services in this way, I have deemed it a sacred duty to myself to slander on every possible occasion, and under every possible pretence. I have depreciated all foreigners ; especially those whom the English public most esteem, and who are most celebrated in their own country ; as I take this popularity of a foreign artist in his native land, and our own, to be a sure test of his mediocrity, if not of his utter incapacity. I have sneered at every proceeding in musical matters, where my abilities were neglected, and my presence was not required ; always, however, taking care to bear in mind the necessity of preserving an *incognito*, as I valued a whole skin ; and the advice of Captain Absolute to his servant, "not to tell more lies than were absolutely necessary." I have availed myself in every circle, and at all times, of the respect paid to the memory of the great musicians of

past ages—and expatiated in an uplifted voice upon their transcendent merits; as this procedure could do me no harm, would not afford the least assistance to any living professor, and was sure to flatter the understandings of my auditors. I found also that I hereby gained not only a reputation *in se*, but also *reflectively*; that is to say, the rays of the sons of genius I commemorated, in some degree illuminated my own person; and I found myself surrounded with a halo of glory, which, although somewhat cold, was mistaken for my own property by careless observers.

I have made a tour through the *streets* of Germany. A reluctant honesty compels me to mark this word in italics, as I got but few admissions into respectable houses; a fact well known to my enemies, which leads me to confess it; but I believe I succeeded in entrapping one solitary good-natured German into the monomaniacal fancy that I was a profound and accomplished musician. What the majority of the professors of that country thought of me, it does not become me to dwell upon. Having however packed up a budget of useful information, of which I am burning to disburden myself, and made my introduction to my readers, I shall now proceed to give some particulars of my life and times.

I was born on the fifteenth of July, 17—. My father (of my mother I shall speak more at large hereafter) although of foreign extraction, was a native of a city in the north of England. He was a surgeon, but not “the first in his vocation,” for reasons which will be presently conjectured. From the opinion he entertained of his musical abilities, he imagined the learned Giraldus Cambrensis to have written no more than the simple truth, when he asserted that the natives of Wales and the Northern parts of this country were all *born musicians*. He possessed an active imagination, had acquired a prodigious amount of multifarious learning; neither were his musical propensities of an ordinary kind. He took no interest in the music of the present times; asserting that the strength of the art and its power on the passions had been totally lost. He had studied the Dodecachordon of Glareanus; and, like this great musician, impressed with the wonderful stories of Plutarch, Boethius, and many other critics, on the ancient music of the Greeks,—considered the art to have immersed into a state of barbarism. But as he believed every word he read in the pages of Bourdelot, he cherished the fond expectation of restoring the Grecian economy of music, and with it a repetition of the astonishing effects imputed to its performance. He never attended any concert or festival, being too much disgusted at the innovations and irregularities which were daily on the increase: and if requested to join a mundane musical entertainment, he invariably quoted the words of his favourite Aristotle in reply to the invitation: “I hate,” says the philosopher, “the difficulties and tricks practised at the public festivals, where the musician, instead of recollecting what is the object of his talent, endeavours only to corrupt the taste of the multitude.” His favourite theories were the music of the spheres, (which he had a notion could be understood and exemplified in this world) the medicinal properties of musical sounds, &c. &c. He absolutely worshipped the system adopted by the Arcadians in the education of their youth, and zealously occupied himself in the endeavour to restore the Pentathlon, and other games, at the country feasts and fairs. He was

also a man of unwearied research ; and among innumerable instances of his energetic perseverance, he became the fortunate discoverer of one of the three Pythagorean anvils, which he always affirmed was the identical anvil which suggested to Handel the air of the " Harmonious Blacksmith;" and had he been alive, I doubt not there would have issued a pamphlet on the subject, in answer to the curious treatise lately put forth by the learned and ingenious Mr. Richard Clarke, Gentleman of Her Majesty's Chapels Royal, Lay-Vicar of the collegiate church of St. Peter's, Westminster, and Vicar-Choral of St. Paul's Cathedral.

One of the earliest events which my recollection enables me to recal, occurred on the day on which my revered parent introduced me into his secret room, an apartment situate contiguously to his laboratory, and in which he may be said to have passed the greater part of his life. Over the door was painted, in large noble-looking letters,

AVIA PIERIDUM PERAGO LOCA NULLIUS ANTE  
TRITA SOLO—

the translation of which I had repeatedly solicited, but could never obtain an answer which conveyed any tangible meaning to my youthful mind. Under the words of Lucretius was a quotation from the book of Job, as translated by himself:

AND WHO SHALL STAY THE CONCERTS OF HEAVEN ?

I may remark in passing, that my father always insisted that the version of the passage which appears in the vulgate was the only true reading ; and whenever he came to the chapter in which the text appears, he usually detained any unfortunate person who was within sight at the critical moment, with a full hour's recapitulation of his reasons why the word "concerts" ought to supply the place of "bottles."—"Know, my son," said my father, as he stood at the entrance of his *sanctum*, and proceeded in a strain of learning, which I have since discovered was not of a strictly original character, "that this world is the instrument of an Almighty Creator, and that it forms one of the harmonies of the universe. All the planets have their proportions, their motions, and their several and various distances from each other, in musical ratios ; and the whole universe is constituted in harmony. All bodies which are carried round with any considerable velocity, must necessarily cause sounds, weaker or stronger, more grave or acute, according to their several magnitudes, and celerities, or the repression of the orb in which they act. Thus of our seven planets, the motion (as saith Nichomachus Gerasenus) of Saturn, the most distant from us, produces the gravest sound, (a tone which I will designate as issuing from the lowest pedal pipe of the planetary circle) whilst that of the moon, the nearest of the celestial orbs, generates the most acute, (which I will designate as a tone somewhat above the *e la* of the Gregorian hand.) In the celestial system nothing is produced by chance, nothing without a purpose or a design. All things there proceed according to divine rules, and predetermined proportions. Sound necessarily follows from motion, and the proportion which exists between all celestial things, causeth the sounds to be in harmony. The sound which is made by striking the air, may induce into the ear either something sweet and musical, or harsh and dissonant ; for if a certain observation of numbers moderate the blow,

it affects a harmony consonant to itself: but if it be by chance not governed by measures, there ariseth a discordant unpleasing noise, which offends and distresses the ear. Therefore it is that the motions of the heavenly bodies, each in their several orbits, must of necessity produce their peculiar sounds, because all bodies which are carried round with noise, one yielding to and gently receding from the other, must inevitably cause tones differing from each other, which vary in proportion to their celerity, and the extent of their orbits.

"You must, my son," continued my revered progenitor, "farther understand, that with most persons the narrow passages of the ears, are incapable of admitting the musical tones of the celestial bodies: and the knowledge will only be imparted to those who *study* intensely, and are content to think differently from other persons, and to place themselves precisely in the *phasis* of the ancient philosophers. He who would enjoy this ravishing pleasure, *must pray for the soul, or, at least, think after the manner of Pythagoras*—must reject all that has been acquired in the fields of science, since the era of that philosopher; and having done so, if the balance be in favour of the Grecian Sophist, he must be content to hear with a less vivid sensibility.\* I have dedicated many enraptured hours to this glorious study, and, at length, the sounds of the celestial scale, with its attending harmonies, have been revealed to my ears. By unremitting application, and the most watchful observation of the different motions of the celestial bodies, I have discovered "the thorough-bass of all heaven's harmonies" and in the words of our great poet, '*Stol'n empyrean tunes.*' It is unnecessary to say more at present: hereafter I may explain to you the true and mystical number of the tetrachords, and their metaphysical distinctions. I have only one observation to make, in reference to the celestial scale, and that is, the peculiar effect of the eighth, fifth, and fourth, an effect which that great philosopher, Claudio Ptolomeius, explains in his treatise on the Harmonic Science. Ptolemy discovered that in these tones, were to be found the principle of concupiscence."

My father then opened the little door, and disclosed a large room, in which was a most enormous and complicated orrery, containing orbs of every variety of size, some whirling round at a moderate pace, some faster, and others rivalling the speed of a rail-way. I thought I should have been blown off my feet, by the violence of the wind, and stunned to insensibility, by the various noises which were buzzing around me. It was some time before my mind became sufficiently composed, to notice that the draught was occasioned by a number of huge bellows, placed in peculiar situations around the room, and that the buzzing proceeded from the orbs, which were all hollow, and constructed after the manner of a humming-top.

(To be continued.)

\* My father must have had a prophetic revelation of the sublime criticism which appeared in a Sunday paper, after the performance of Mendelssohn's oratorio, at the late Birmingham Festival.

## A HINT TO ORGANISTS.—THE INTRODUCTORY VOLUNTARY.

(*From Latrobe's "Music of the Church."*)

It is customary for the organist to begin the opening voluntary as soon as the minister enters the church, and pursue his subject during the short time that elapses before he appears in the desk. This introductory voluntary is supposed to have a character of its own—full, lively, and inspiriting, abounding in rich combinations rolled forth upon the great organ, and calculated to produce a sensation of “joy and gladness of heart.” To those who object that this feeling is not the best preparation for the penitent confessions of the service, and that sadness and solemnity better become the occasion, we would oppose the recommendation of the Psalmist:—“O go your way into his gates with thanksgiving, and his courts with praise. Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms!” By which joyous elevation of spirit, David introduces confession of sin and prayer for mercy; for after the invitation to “rejoice heartily in the strength of our salvation,” he immediately proceeds:—“O come let us worship and fall down, let us kneel before the Lord our Maker.” The character of the voluntary, therefore, is defensible on the highest authority; and if care be taken that its liveliness degenerate not into wantonness, nor its energy into stage effect, it will be sure to commend itself to the general ear.

It is farther no mean virtue of the opening voluntary, that it serves to conceal the trifling disturbances which always attend the assembling together of a large congregation, the opening and shutting of doors, the occasional chattering among the underlings of the church, giving or retailing orders, and the trampling of pattens—sounds, which however indispensable, are neither musical nor edifying. It checks, moreover, the too frequent habit of conversation before the service, the salutations, and little gossipings of neighbours; affords thought to the vacant, and recalls the wandering attention to the sanctity of the place, and the solemn character of the worship. For these minor advantages, the churches of our universities, where unhappily but slight respect is even professed by the junior members to the house and occasion, are especially under obligation to the voluntary. Nothing can be more disgraceful than the noise and clamour of the many voices exerted with the most thoughtless indecorum: but when the organ opens its loud and reverberating harmonies upon these rude and discordant sounds, they are soon hushed; the fatigue alone of talking against such a storm of music, soon exhausts the strength, and the scene gradually changes from the restless movements of men engaged in lively conversation, to a posture indicative of silent attention or serious thoughtfulness.

If the accuracy of the above remarks be admitted, the objections to the opening voluntary lie in a very narrow compass. The most plausible seems to be, that, however otherwise suitable, its introduction at this period may interfere with the private devotions in which all are accustomed to engage on entering the church. But enough has been said to evince, that it is the property of instrumental music to excite and regulate, rather than obstruct devotional feeling. And even, if its beneficial efforts were nugatory, surely the distraction occasioned by the voluntary, is in no degree comparable to that produced by the many dissonances above alluded to, the evils of which can only be thus counteracted. Undoubtedly, under any circumstances, there is no lack of *matériel* to draw aside the thoughts from an act of devotion, if the heart be not engaged: and if it be, there is no assignable reason, why the sound of the organ, instead of dissipating or checking its fervour, should not mingle with its aspirations, and waft them onward to the throne of grace.

## HER MAJESTY'S CHAMBER BAND.

Various reports are in circulation, respecting Her Majesty's Chamber-band of Wind Instruments, which has been very recently completed. It has been stated, on one hand, that all the performers are foreigners; on another, that they are 24 in number; while a third account, represents them to be composed entirely from the celebrated band of George IV. The following, however, we can vouch for being a correct list of the members at present engaged, no augmentation to which is, as we hear, contemplated.

<i>a</i>	Williams, Clarionet (Leader)	<i>a</i>	G. Wactzig, Bassoon
<i>b</i>	Eisert ditto	<i>b</i>	Krone ditto
<i>b</i>	Nickel ditto	<i>b</i>	C. Schroeder, Horn
<i>a</i>	Smith ditto	<i>ba</i>	G. Hardy ditto
<i>ba</i>	A. Wactzig ditto	<i>b</i>	Garmann, Trumpet
<i>ba</i>	André, Flute	<i>b</i>	L. Schroeder, Trombone
<i>a</i>	Card Jun. ditto	<i>ba</i>	F. André, Serpent
<i>ba</i>	Malsch, Oboe		Wüstermann, Drums
	Florke ditto		

Those marked *a* are English.

Those marked thus, *b*, were in the Bands of George IV. and the Queen Dowager.

Mr. F. André, the Serpent, was in George the 4th's Band from a boy; but he was not engaged in the Queen Dowager's Band.

From the above list it will be observed, (and we are sure with satisfaction) that the majority of the members are natives; while nearly all the foreigners are old servants of George IV. and William IV.

This band has been formed, under the direction of Mr. Anderson, and the whole management of it is entrusted to that gentleman, who was brought up by George IV and was retained in the establishment of the late King.

Several of the performers possess talent of the very highest order; indeed we can scarcely conceive of its being excelled; and as they are masters of more than one instrument, the music is so adapted, that considerable variety is to be attained even with this small, though very select band.

They have already performed during five evenings before Her Majesty, who has been thought to be rather exclusive in her partiality for the modern Italian music. This however we can take upon ourselves to contradict—at all events so far as the selections may be said to indicate the Royal taste, which have included movements from Spohr's *Jessonda*; Meyerbeer's *Huguenots*; Weber's *Euryanthe*; and Beethoven's *Fidelio*.

## CHIT-CHAT FROM THE CONTINENT.

*Paris.*—Donizetti's new opera, 'Lucia di Lammermoor,' has been completely successful at Paris. It has no overture;—the opera commences with a short instrumental introduction,—a kind of dead march,

extremely energetic, sad, and perfectly in keeping with the subject of the opera. By degrees this march changes to a joyful strain, which closes the introductory chorus,—one of a decided character, but rather confused. This is followed by a cavatina, (sung by Tamburini) consisting of an adagio, simple and pathetic, ‘Cruda funesta smania’ and of a cabaletta, ‘La pietade in sua favor,’ charming and delightful both as to melody and rhythm, and one of the most happy motivos Donizetti ever wrote. The whole of the first act is charming from beginning to end; and if it has any fault it is that of being the best of the three acts,—that is to say, every piece is equally good.

The part of Lucia is by far the most important in the opera. Mme. Persiani, although suffering from indisposition, sustained the character with a degree of talent which seems to encrease daily: she displays at each successive representation, a fund of amazing powers, and means hitherto unknown. It is quite impossible to carry farther the science of vocalization, the ease, the certainty, the good taste, in fine, the art of singing in all its various branches. Mme. Persiani ought, most decidedly, to have a professorship at the Conservatorio, for she is the greatest professor that has appeared for many years on the lyrical stage at Paris.

F.

### HANDEL'S WATER MUSIC.

*To the Editor of the Musical World.*

SIR,—A worshipper of the immortal Handel, would be glad to be informed, through your very useful work, on the subject of Handel's Water-music.—

It appears that on Handel's return to Germany from Italy, he found a great friend, and munificent patron, in the Elector, who, on the death of Queen Anne, ascended the English throne by the name of George I; and who, in order to retain Handel, settled on him 1500 crowns, on condition that he would return to his court, when he had completed his travels. It appears also, that he went to Dusseldorf, when the elector palatine wished to retain him in his service. Handel was also anxious to visit England, from the flattering invitations, received from several of the nobility, whom he had met in Hanover and Italy, and in 1710 he came to London, instead of returning to his engagement at Hanover. On the arrival of George I. (his original patron) in England, Handel conscious of his deficiency in gratitude to a Prince who had honoured him with every mark of approbation and bounty, durst not approach the Court, till by the ingenuity and friendly interposition of Baron Kilmansegge, he was restored to favour, in the following manner.

The King was prevailed upon by the Baron to form a party on the water, and Handel was persuaded to compose the music, and to conduct the same, unknown to the king. This music so pleased the king, that on finding it was composed by Handel, he was again restored to the king's favour.

I desire (for a purpose) to know on what water the music was first performed; and who Baron Kilmansegge was.

L. T. W.

## THE HAMBURGH ORGAN.

THE Organ in the church of St. Michael, Hamburgh, was built by the Younger Hildebrand, in 1762. It contains three rows of keys, Pedals obligato, the largest pedal stop made of pure tin, polished, being in front. The instrument has 10 wind chests, 10 pair of bellows, and many copula stops. There are sixty real stops, which are thus arranged:

Great Organ .....	17
Choir Organ .....	15
Swell Organ .....	14
Pedal Organ .....	14
	—
	60

*List of Stops.*

## GREAT ORGAN.

1 Principal, 16 feet .....	tin
2 Principal, 8 ft. the 3 top octaves, with 2 pipes to each note .....	ditto
3 Octave, 4 ft. ....	ditto
4 Superoctave, 2 ft. ....	ditto
5 Quintatöne, 16 ft. ....	wood and metal
6 Gemshorn, 8 ft. ....	metal
7 Gedackt, 8 ft. ....	wood and metal
8 Viol di Gamba, 8 ft. ....	tin
9 Gemshorn, 4 ft. ....	metal
10 Quint, 6 ft. ....	tin
11 Nazard, 3 ft. ....	metal
12 Mixture, 2 ft. 8 ranks .....	tin
13 Sesquialtera, 2 ranks .....	ditto
14 Scharf, 1½ ft. 5 ranks .....	ditto
15 Cornet, 5 ranks .....	ditto
16 Trompet, 16 ft. ....	ditto
17 Trompet, 8 ft. ....	ditto

## SWELL ORGAN.

1 Principal, 8 feet, the 3 top octaves, with 2 pipes to each note.....	tin
2 Octave, 4 ft. ....	ditto
3 Superoctave, 2 ft. ....	ditto
4 Bourbon, 16 ft. ....	wood and metal
5 Quintatöne, 8 ft. ....	wood and metal
6 Spitzflöte, 8 ft. ....	metal
7 Spitzflöte, 4 ft. ....	ditto
8 Unda Maris.....	tin
9 Quinte, 3 ft. ....	ditto
10 Cymbel, 1½ ft. 5 ranks .....	ditto
11 Rauschpfeife, 2 ranks .....	ditto
12 Vox Humana, 8 ft. ....	ditto
13 Trompet, 8 ft. the 3 top octaves, with 2 pipes to each note .....	tin
14 Echo Cornet, 5 ranks .....	ditto

## CHOIR ORGAN.

1 Principal, 8 feet, the 3 top octaves, with 2 pipes to each note .....	tin
2 Octave, 4 ft. ....	ditto
3 Superoctave, 2 ft. ....	ditto
4 Rohrflöte, 16 ft. ....	wood and metal
5 Flautotrasversa, 8 ft. the 2 lowest octaves of metal, the rest are real flutes.	
6 Rohrflöte, 8 ft. ....	metal
7 Rohrflöte, 4 ft. ....	ditto
8 Kleingedackt, 8 ft. ....	wood
9 Quinta, 1½ ft. ....	tin
10 Tertia .....	ditto
11 Cymbel, 5 ranks .....	ditto
12 Rauschpfeife, 3 ranks .....	metal
13 Sifflöte, 1 ft. ....	ditto
14 Schalmeye, 8 ft. ....	tin

## PEDAL ORGAN.

1 Principal, 32 feet .....	tin
2 Principal, 16 ft. ....	ditto
3 Principal bass, 16 ft. ....	wood
4 Untersatz, 32 ft. ....	ditto
5 Subbaas, 16 ft. ....	ditto
6 Octave bass, 8 ft. ....	tin
7 Superoctave bass, 4 ft. ....	ditto
8 Rohrquinta, 12 ft. ....	metal
9 Quinta, 6 ft. ....	tin
10 Mixture, 10 ranks .....	ditto
11 Posaunbass, 32 ft. ....	ditto
12 Posaunbass, 16 ft. ....	ditto
13 Trompet, 8 ft. ....	ditto
14 Clarion, 4 ft. ....	ditto

## PROVINCIALS.

BIRMINGHAM.—The Concert in the Town Hall, on the 13th instant, in aid of the Mechanics' Institute, was attended by the most crowded audience ever assembled within its walls. So great was the desire of the public to be present, that tickets were sold at ten shillings and even a sovereign premium. The vocalists were Mrs. A. Shaw, Mr. Braham, Mr. Harrison, and Mr. Machin. We give the following extract from the "Birmingham Advertiser."—"Braham looked remarkably well; indeed, we observed scarcely any difference in his appearance last night and when we saw him twenty years ago at Covent Garden. After the overture was played by the orchestra, the

"King of Song" opened the vocalism of the night with the recitative, "Comfort ye, my people." The effect was electrical, and the audience were alone restrained by the fatigue to which repetition would subject the singer from calling for an encore. The singing of Mrs. Shaw in "He was despised," produced a powerful impression upon the audience. This delightful vocalist—more especially in songs of this pathetic character—throws much real feeling into her performance of sacred music. Mr. Harrison has no reason to feel discouraged at the reception he met with in this his first attempt as a leading singer of sacred melody. He has a beautiful tenor voice, which, if not powerful, is, in its middle tones, extremely sweet. Study and practice will render him no mean singer, if not at the metropolitan, at least at provincial concerts. Braham was magnificent in "Deeper and deeper still." We passed over the grand scena, "The Fall of Zion," by Mr. Machin, because we felt that in our notice of his succeeding performance of the recitative and air, "He layeth the beams," we should be better able to appreciate and do justice to his merits. Mr. Machin was never in finer voice, and never sang with greater effect. Braham was encored in "Martin Luther's Hymn;" Mr. Hollins' organ concerto was an admirable performance, and produced a corresponding effect upon the auditory. Mr. Luskey, a member of the band of the 5th Dragoons, made a successful display in the cornet-à-piston obligato to "The peace of the valley," sung by Mrs. Shaw, and "The light of other days," sung by Machin, both of which were encored. With all our admiration of Mrs. Shaw, we take leave to make one observation which we feel assured will not be deemed in any way detracting from her merits. It is our opinion, then, and the concert of last night fully justifies the remark, that a female contralto alone is not sufficient to keep up the spirit of a miscellaneous concert. This desideratum was the only drawback upon last night's concert. The concert concluded with "God save the Queen," the solo parts being sung by Mr. Braham, Mrs. Shaw, Mr. Machin, and Mr. Harrison. The receipts amounted to about £550, and the net assets to the institution will be £300."

**DERBY.**—The Derby Choral Society gave a concert last week, and another takes place this month.

**STAFFORD.**—The Stafford Harmonic Society gave a concert in the County Hall on the 12th, which was well attended and gave great satisfaction.

**BIRMINGHAM.**—The last private concert for the present season takes place on the 29th instant, for which Mrs. Knyvett, Mrs. Shaw, Mr. Knyvett, Mr. Vaughan, and Mr. Phillips, are engaged.

**OLDHAM.**—An oratorio is to be performed on Christmas Day, in which Mrs. Knyvett, Messrs. Knyvett, Walton, and Machin, are announced to sing.

**BRISTOL.**—"An Admirer of the Guitar," in a letter to the "Felix Farley Journal," describes in high terms the effect which Signor Anelli produced upon that ungrateful and difficult instrument in a concert he gave lately at Clifton, and which, we believe, was wholly sustained by himself. A private correspondent also states that "he heard Signor Anelli through two acts of Rossini's 'Barbiere di Seviglia,' arranged, sung, and accompanied by himself on the guitar, and with such force and effect, as one could scarcely imagine without having heard the performance. In short, that it quite exceeded the expectations of his audience."

**NORWICH.**—The Norwich Glee and Harmonic Society held their third monthly meeting on Tuesday the 12th instant, at the Swan Inn, when several glee-songs, choruses, &c., were sung in a manner highly creditable to the society, and to the gratification of a numerous audience. The composers selected were Mozart, Bishop, Evans, Parry, Griesbach, Storace, Barnett, Callcott, &c. Barnett's "Tie Tac of the Mill," and a duet by Pucitta, were encored.

HULL.—The second private concert of the Philharmonic Society took place on Wednesday the 13th instant, when the great efficiency of the orchestra was eminently conspicuous, and the precision with which the overture to 'Anacreon,' and one by Kuffner ('à l'Espagnole,') were given, was exceedingly gratifying. A sinfonia, and the overture to 'Le Nozze di Figaro,' both by Mozart, were equally praiseworthy. Miss Rudersdorff, and Miss Hamilton (from the Theatre), were the vocalists on the occasion. The great improvement in Miss Rudersdorff's style of singing and voice, received our commendation on a former occasion, and it was with renewed pleasure we again heard her. Miss Hamilton possesses a very sweet voice, and sang her two songs with excellent taste and judgment. Battye's glee, 'Child of the Sun,' was well sung; and Lutzow's 'Wild Hunt,' was given with spirit, and received a merited encore. Mr. Skelton, in addition to his efficient services at the piano, sang the new song, by Balfe, from the last opera, 'Joan of Arc,' called 'The peace of the valley is fled'; it was sung in a pleasing and chaste manner, which accorded with the simplicity of the melody. A quartett by Haydn, was listened to with that breathless attention which best evinces the delight of the audience. The performance of quartetts has been, and continues to be, a peculiar feature in the concerts of this society. The room was very well attended, and the satisfaction seemed to be general.—*Hull Advertiser.*

STAFFORD HARMONIC SOCIETY.—The concert in the Shire Hall, on Tuesday evening last, was attended by two hundred of the most respectable inhabitants of the town and neighbourhood; though we fear, even that attendance, considering the low price of the tickets of admission, and the expense to which the society went in order to obtain professional assistance on the occasion, would not be sufficiently great to effect the object of the concert, which was to assist the society's funds. In our opinion, a concert equally gratifying and more in unison with the purposes of the society, might have been got up with much less foreign aid: indeed, the wind instruments were too numerous, and, in the overtures, at times overpowered the violins. The principal vocalists were Mr. Morgan and Miss Aston, of Birmingham. Mr. Morgan and Miss Aston exerted themselves to the utmost: and afforded much gratification. The favourite songs of 'O give me but my Arab steed!' and 'On the banks of Allan water,' were sung by Miss Aston with considerable taste and effect. Mr. Morgan gave two songs in good style. Messrs. Bloore and Steele kindly afforded their gratuitous assistance, and in three gales, in conjunction with Miss Aston and Mr. Morgan, formed a valuable addition to the vocal department. The great treat of the evening, however, was Mr. Hayward's masterly execution on the violin. The instrument he used was an *Amati*, lent to him by a gentleman resident in Stafford; and the rich and fine tone he brought out of it strikingly displayed his talent and skill, and also proved the superiority of the instrument. Mr. Hayward is a violinist of very high order; and he bids fair to take his station, in time, amongst the most accomplished of his profession. His grand 'Duo Concertante' with Mr. G. Hay on the pianoforte, was equally creditable to him as it was to the ability, taste, and execution of the latter. The overture of 'L'Italiana' was performed with great spirit and in admirable time; and in that and the other orchestral pieces, much praise was due to Mr. Hanson, the leader, and Messrs. Fletcher, performers on the double-bass and violoncello. As a whole, the concert was good, and reflected credit on the talents of all engaged in it.—*Staffordshire Advertiser.*

DUBLIN.—The Philharmonic Society's first concert for the season took place last evening, (Friday, Dec. 15th) which was respectably though not too

numerously attended. The band was very effective, and played with much spirit. The instrumental portion of the concert consisted of Kaliwoda's Symphony, No. 2; overtures to 'Fidelio' and 'Der Vampyr,' with a concertina for the violin, of Spohr's; and fantasia for the pianoforte by Thalberg. The vocal, comprised selections from Mozart, Weber, &c. The singers were the Misses Searle, Mr. Bennett, and Signor Berettoni. The opening symphony was admirably played (with the exception of the slow movement). Mr. Barton's violin concertina was well played, but miserably accompanied; it appeared to us as if it had never been rehearsed, and that the conductor was quite unacquainted with the score. We pitied Barton, when (during his performance) the lion of the evening, Thalberg, made his appearance at the door of the concert room, and attracted the entire attention of the audience. This society in the most spirited manner engaged this celebrated pianist at a great expense, to give their numerous friends the gratification of hearing his splendid performance. The first part concluded with a quartetto, 'Benvenuti,' Weber, which was very well sung. The second part opened with 'Fidelio,' after which Mr. Bennett sang the barcarole, 'Or che in ciel,' in which he was encored; then followed a duetto by Mr. Bennett and Signor Berettoni, which was likewise encored; then followed Thalberg. The subjects of the first piece he performed were 'God save the Queen' and 'Rule Britannia,' and on being encored, he introduced the Prayer from 'Moses in Egypt.' The latter we certainly liked the best; it delighted and astonished every person present. The overture to 'Der Vampyr' concluded this evening's concert, which we think the best this society has ever given.

Mr. Thalberg's first concert in Dublin took place last Tuesday; it was very numerously attended, and he was rapturously received—his playing astonishing his audience. His next concert takes place this morning, after which he starts for Cork, to give a concert there on Monday evening.

#### REVIEW.

*The Sacred Musical Amulet; a Selection of Melodies from the Works of John Sebastian Bach, Beethoven, Cherubini, Himmel, &c. &c. with Original Compositions. Edited by Charles M'Korkell. Cocks.*

A beautiful little volume, nicely engraved, and elegantly got up. The aria from a Litany by Sebastian Bach is a perfect gem, and the melodies by Himmel and Spohr are worthy of the composers. The original compositions by the Editor, although not written in the orthodox Church style, are evidences of a lively imagination, and an enlarged acquaintance with the modern composers, and may prove not only suitable but acceptable in the domestic circle. We wish Mr. M'Korkell success in his undertaking, and hope that it will at once justify and encourage him to a renewal of his labour.

#### MISCELLANEOUS.

**DEATH OF JONATHAN GRAY, Esq.**—We regret to announce the decease of this amiable and accomplished gentleman, who, as our readers will recollect, was our friendly antagonist in the dispute arising out of the erection of the Minster organ. The inhabitants of York cannot but deplore the loss of an individual who has long been held in affectionate reverence by them for acts of disinterested benevolence, and the exercise of an ardent and enlightened zeal for the welfare of his native city, and of society at large. His extensive

circle of friends and admirers lament a faithful friend, a zealous advocate, and an energetic pleader in behalf of every good word and work. Simple, unaffected, and retiring in his manners, he secured the respect and esteem of all who knew him, by a life of irreproachable honour in his profession, by the practice of every social and domestic virtue, and by a devout performance of the duties and implicit belief in the doctrines of the Christian religion. Mr. Gray was a distinguished musical amateur, and for many years gratuitously performed the duties of organist to one of the parish churches of York. His venerable father, William Gray, Esq. survives his only son, whose death has severed a family chain of four generations, the members of which (singular to relate in this world of eternal change) resided in three adjoining houses in the Cathedral Yard of York.

**THE ROYAL ACADEMY OF MUSIC.**—The young members of this institution commenced their present campaign on Saturday with the performance of Beethoven's Pastoral Symphony, a selection from Handel's 'Acis and Galatea,' and the 'Last Judgment' of Spohr. Misses Thompson and Dolby, Messrs. Stretton and Harrison, were the principal vocalists. The mighty chorus, 'Wretched lovers,' was very nicely performed; and Mr. Seymour the leader, and Mr. Lucas the conductor, may take credit to themselves for the general talent which exists throughout the orchestra. Spohr's oratorio entire is too much of a good thing. The overture, and the choral scene of the overthrow of the mystical Babylon, are the gems of the work; and we never wish to hear more than two or three movements at a time of so complete a mannerist as L. Spohr. Mr. Lucas will please to recollect in future that *Handel annihilates the modern chromatic school of the German instrumentalist*: the one appears so much cant and sophistry opposed to the genuine outpourings of the eloquent and mighty spirit of the other.

**THE CATHEDRALS.**—The Committee appointed to procure free admissions for the public to the national monuments, held a public meeting at the Thatched House Tavern, on Saturday last, to communicate the results of the various applications made by the chairman. Resolutions were passed thanking the Bishops of Chichester, Norwich, Bath and Wells, and the Dean and Chapter of St. Paul's, for the liberality which they had evinced in complying with the wishes of the society. A letter from the Dean of Westminster was read, from the contents of which it appeared that the Dean refused entertaining the proposition of free admission to the Abbey, on the grounds that it would become a place of exhibition (!), that it did not belong to the public, and that their free access would defile its interior. Lord John Russell, it also appeared, had very properly replied to this antiquated dignitary; but of course Dr. Ireland, who has never written a line to our knowledge which might tend to connect his memory with the venerable establishment of which he is a humble member, is much too indifferent to the opinions of his fellow-worshippers, to be disturbed by their opinion of his conduct in this matter. As for the incongruous monstrosities of St. Paul's, we care not if they remain in the oblivion they so justly merit; but the monuments of the Abbey, and its time-hallowed sanctuaries, are held in reverence by every lover of his country, and ought not to remain a matter of a few copper coins.

**ROUEN CATHEDRAL.**—If you wish to concentrate at a glance all that is grand and great in the outlines of a Gothic cathedral, and all that is harmonious also in the minutest details,—if you love to feel these impressions, pensive yet not melancholy, which their solemnly rising fronts, like venerable prophets, convey; their yawning windows, where the very light is only admitted to tone with its character; their walls wrought into the tracery of an ancient mossy forest, (which gave their idea) with all its innumerable twining leaves, its hollow arches, and its dim lanes or aisles, which time has

lined with autumnal tints of the mellowest softness, a net work of light and shade, but all harmonising and blending into each other; and all this embodied and rising before you as silently as an exhalation from the earth, and yet the monument of ages; and if records add an interest—if the tide of English warlike peers that once thronged that door to see their own king crowned also king of France; and if the bravest of the brave who laid their bones there, in expectation of the last trump to wake them, confident that their sons would be able to keep what their own good swords had won;—if these can inspire—then is the Cathedral of Rouen one of the most interesting sights in the world.—(*From Prose Sketches of a Poet.*)

**THE LEEDS ORGAN.**—This fine instrument was opened on Friday last. Messrs. Hill and Davison have the honour of erecting the best instrument in Leeds; an opinion, we believe, in which all present fully coincided.—(*From a Correspondent.*)

**I PURITAN.**—Choral music was rescued from utter extirpation in this country, by an edict issued by Queen Elizabeth, in its behalf, in 1559; for the outcry and violence of the Puritans against “*playing upon organs, curious singing, and tossing about the psalms from side to side,*” (meaning the antiphonal or alternate singing in cathedrals) were at this time so great, that they could only be restrained by an exertion of all the power and firmness of that princess.—*Burgh's Anecdotes of Music.*

**CONCERTS AND MUSICAL SOCIETIES.**—A correspondent is preparing a list of the Established Concerts, Musical Societies, &c. with the date of their performances and meetings, for our next number, which we trust will prove highly acceptable to both our town and country readers; and most particularly so to members of the musical profession.

**PSALM SINGING DURING THE SIEGE OF YORK, IN 1644.**—The following quaint account of congregational psalm singing at York, during the rebellion in 1644, is given by Master Mace, in his Musick's Monument.—“*Most certain am I, that to myself, it was the most harmonical music that ever I heard, and infinitely beyond all verbal expression, or conceiving. Abundance of people of the best rank and quality being shut up in the city, also soldiers and citizens, most of whom attended at church every sunday; the number was so exceeding great, that the church was, as I may say, even cramming and squeezing full. Now, here you must take notice, that they had then a custom in that church (which I hear not of, in any other cathedral, which was) that always before the sermon, the whole congregation sang a psalm, together with the quire and the organ; and you must also know, that there was then a most excellent, large, plump, lusty, full speaking organ, which cost a thousand pounds. This organ, I say, being let out into all the fullness of its stops, together with the quire, began the psalm. But when the vast conchording unity of the whole congregational chorus came, as I may say, thundering in, even so, as it made the very ground shake under us; O! the unutterable ravishing soul's delight, in the which I was so transported and wrapt up into high contemplation, that there was no room left in my whole man, viz—body and spirit, for anything below divine and heavenly raptures.*”

**AUTOMATON VIOLINIST.**—After the extraordinary performance of Paganini and Ole Bull, our readers will not be surprised at any new developement of the powers of this instrument however great; but there are few in the world who will hear without wonder and admiration of the unequalled performance of M. Marrepepe's automaton violin player, which was recently exhibited before the Royal Conservatory at Paris. Our informant, M. Bruyère, who was present, thus describes this wonderful piece of mechanism:—“*On entering the saloon, I saw a well-dressed handsome figure of a man, apparently between forty and fifty, standing with a violin in his hand, as if contemplating a piece of music which lay on a desk before him; and had I not gone to see*

an automaton, I should have believed the object before me to have been endowed with life and reason, so perfectly natural and easy were the attitudes and expression of countenance of the figure. I had but little time for observation before the orchestra was filled by musicians, and on the leader taking his seat, the figure instantly raised itself erect, bowed with much elegance two or three times, and then turning to the leader, nodded, as if to say, he was ready, and placed his violin to his shoulder. At the given signal he raised his bow, and applying it to the instrument, produced, *à la Paganini*, one of the most thrilling and extraordinary flourishes I ever heard, in which scarcely a semi-tone within the compass of the instrument was omitted, and this executed with a degree of rapidity and clearness perfectly astonishing. The orchestra then played a short symphony in which the automaton occasionally joined in beautiful style; he then played a most beautiful fantasia in E natural, with accompaniments, including a movement allegro molto on the fourth string solo, which was perfectly indescribable. The tones produced were like any thing but a violin; and expressive beyond conception. I felt as if lifted from my seat, and burst into tears, in which predicament I saw most persons in the room. Suddenly he struck into a cadenza, in which the harmonics double and single, arpeggios on the four strings, and saltos for which Paganini was so justly celebrated, were introduced with the greatest effect; and after a close shake of eight bars' duration, commenced the coda, a prestissimo movement played in three parts throughout. This part of the performance was perfectly magical. I have heard the great Italian, I have heard the *still greater Norwegian*,<sup>†</sup> I have heard the best of music, but I never heard such sounds as then saluted my ear. It commenced *p p p*, rising by a gradual crescendo to a pitch beyond belief; and then by a gradual motendo and colendo died away, leaving the audience absolutely enchanted. M. Marrepe, who is a player of no mean order, then came forward amidst the most deafening acclamations, and stated that, emulated by the example of Vaucanson's flute player, he had conceived the project of constructing this figure, which had cost him many years of study and labour before he could bring it to completion. He then showed to the company the interior of the figure, which was completely filled with small cranks, by which the motions are given to the several parts of the automaton at the will of the conductor, who has the whole machine so perfectly under controul, that M. Marrepe proposes that the automaton shall perform any piece of music which may be laid before him within a fortnight. He also showed that to a certain extent the figure was self-acting, as on winding up a string, several of the most beautiful airs were played, among which were 'Nel cor più,' 'Partant pour la Syrie,' 'Weber's Last Waltz,' and 'La ci darem la mano,' all with brilliant embellishments. But the *chef-d'œuvre* is the manner in which the figure is made to obey the direction of the conductor, whereby it is endowed with a sort of semi-reason."

—Galignani's *Messenger*.

**CAMBERWELL CONCERT.**—A second subscription concert was given at the Grove House Assembly Room, Camberwell, on Wednesday evening, which was very numerously attended. A quintett of Mozart's, and a quartett of Haydn, were admirably performed by Messrs. Willy, Betts, Hill, Westrop, and Hatton. Mr. Richardson was encored in Drouet's variations on 'Rule Britannia,' which he played in a manner worthy of his late master, Nicholson. The vocal portion of the concert was ably sustained by Mrs. Seguin, Miss Wyndham, Miss Betts, and Mr. Parry, Jun. J. M'Murdie, M.B., presided at the pianoforte. Another concert is announced for the 3rd of January.

<sup>†</sup> Here Bruyère shows himself to be a profound judge of violin playing. Ole Bull greater than Paganini! —In bulk he is.—Ed. M. W.

## NOTICES TO CORRESPONDENTS.

A. B. (our Dublin correspondent) shall have his wish attended to, regarding the transmission of the MUSICAL WORLD.

F. H.'s proposal will be very acceptable.

To Mr. PIO CIANCHETTINI thanks for his letter.

We regret that the account from our friendly correspondent of the STAFFORD HARMONIC SOCIETY, arrived after the notice from the *Staffordshire Advertiser* had been set up.

## WEEKLY LIST OF NEW PUBLICATIONS.

## PIANO-FORTE.

Adam (Adolphe) Select Airs from the Daughter of the Danube .....	MORI
Airs from Fra Diavolo, as Duets, by Diabelli, in 4 Books .....	CHAPPELL
Coal Black Rose, with extraordinary Vars. by C. H. Albert .....	MASON
Czerny's Rondino grazioso on an Air by Bellini. ....	COCKS
— Invitation à la Danse.....	DITTO
— Deux Esquisses caractéristiques on Airs by Bellini .....	DITTO
— Beethoven's grand Septett in E flat, op. 20, as a Duet .....	DITTO
Deux Rondinos, op. 78, W. Plachy. Subjects from Kreutzer's opera Das Nachtlager in Granada.....	ALDRIDGE
Homage aux Grâces, trois Rondos, op. 389, Czerny. No. 1. Le cheval de bronze. No. 2. Air Gustave. No. 3. L'Elisir d'Amore ALDRIDGE	
La désir à plaisir. No. 1. L'amo, l'amo, from I. Capuletti, by T. Valentine.....	OLLIVIER
Royal Victoria Waltzes, by E. J. Loder .....	MASON
Strauss. Cachucha Galop.....	MILLS
Stryian Air, and two Waltzes, by Mrs. Hyde Clarke .....	MILLS
The "Allblacks," or Jim Crow Quadrilles .....	JEFFERYS
The celebrated Pas de Trois in the Daughter of the Danube, by Pilati .....	CHAPPELL
Valse de Prague, in Ditto, by Ditto.....	DITTO
— de Vienne, in Ditto, by Ditto	DITTO
— de Berlin, in Ditto, by Ditto	DITTO

## VOCAL.

Come with me, beneath the wave.	
Ballad by Edward Collier .....	SHADE
I think of thee. F. Robinson.....	KEITH
I woo thee not as others woo.	
Captain Frankland .....	DITTO
I'll tell thee where I love thee best. Miss Smith.....	DITTO
My sailor love is on the deep.	
Ditto .....	DITTO
Oh! when was the time of old England's glory.	DITTO
The English girl. Song, N. J. Spore .....	SHADE
The Christmas log, by T. H. Tully MASON	
The midnight hour. Ballad, J. P. Knight.....	OLLIVIER
The whole of the Vocal Music in the operas Campanello, L'In-ganno Felice, and Colonello .....	CHAPPELL
While the Christmas log is burning. N. J. Spore.....	MONRO

## FOREIGN VOCAL.

Bella adorata, the favourite, as sung by Signor Castellan in Il nuovo Figaro, accompanied by 4 Violins .....	CHAPPELL
Da te lontano, Aria from Il nuovo Figaro, Donizetti .....	MORI
Donne mie chi non, Aria in (Cantatrici villane) Fioravanti .....	MILLS
In quell'ora, Aria in (Contestabile di Chester) Pacini .....	MILLS
Perche dal tuo, Aria in (L'Inganno Felice) Rossini .....	DITTO
Perche nel giubillo, Aria finale from Il nuovo Figaro, Donizetti MORI	
Sento che in seno, (L'Impresario) Cimarosa .....	MILLS
Si è vero, Duetto, (L'Inganno Felice) Rossini .....	DITTO
Vaga luna che in argente. Arietta, Bellini .....	MORI
Vera uncerto. Duetto in (Cantatrici villane) Fioravanti .....	MILLS

## MISCELLANEOUS.

Amphion, or Flowers of Melody for Guitar, Nos. 17 and 18 .....	JOHANNING
Airs of "Quasimodo," Weber, for 1 or 2 Flutes, in 2 Books .....	DITTO
A Selection of Airs from Bellini's opera I Puritani, by permission of the proprietors arranged for the concertina by J. Warren WHEATSTONE	
Challoner's 3 concerto Duets for 2 Violins, for the practice of the half-shift, op. 3 .....	KEITH
Eight or Welsh Fantasia for the Concertina, by John Parry WHEATSTONE	
Forde's La Rosa Waltzes, by Strauss, for Flute and Piano COCKS	
— 4th and 5th Set of L'Anima del Opera, 6 Books .....	DITTO
Introd. and Vars. on Auld lang syne, for Guitar, by L. Schulz JOHANNING	
— on Lilla's a lady, for Ditto, by Ditto .....	DITTO
Kuhlau's Grand Solos for Flute and Piano-forte, Nos. 1, 2, 3, op. 57 .....	HILL
M'Farlane's Cornopean, No. 4 ..	MORI
Nicholson's celebrated Waltz, new Edition .....	HILL
Overture, Fiorillo, (Auber's) for Piano, with Accompts. Flute, Violin, and Violoncello. S. F. Rimbaud .....	Z. T. PURDAY
Preludes, Modulations, and Cadences, No. 2, for the Concertina, by Joseph Warren .....	WHEATSTONE
Plaisir des Guitarists, Nos. 35-41 JOHANNING	
Rode's Studies for Violin, Bk 2 MORI	
Strauss, Rosa Walzer, by Forde COCKS	
— Ditto for Violin and Piano DITTO	

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**“THE ANALYST;”** a Quarterly Journal of Science, Literature, Natural History, and the Fine Arts. Edited by William Holl, Esq. F.G.S., and Neville Wood, Esq. No. 18, for January, 1837, contains an article ‘On the Sublime in Music.’ No. 19, for April, ‘On the Present State of the Opera in London.’ No. 20, for July, ‘On Expression in Music;’ and ‘On the Present State of the Opera in London’ (concluded).

\* \* Each Number of the “ANALYST” contains at least one sterling article on Music, besides short communications and criticisms of new musical publications. No. 21, for October, will contain a paper “On Sebastian Bach and his Works.”

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